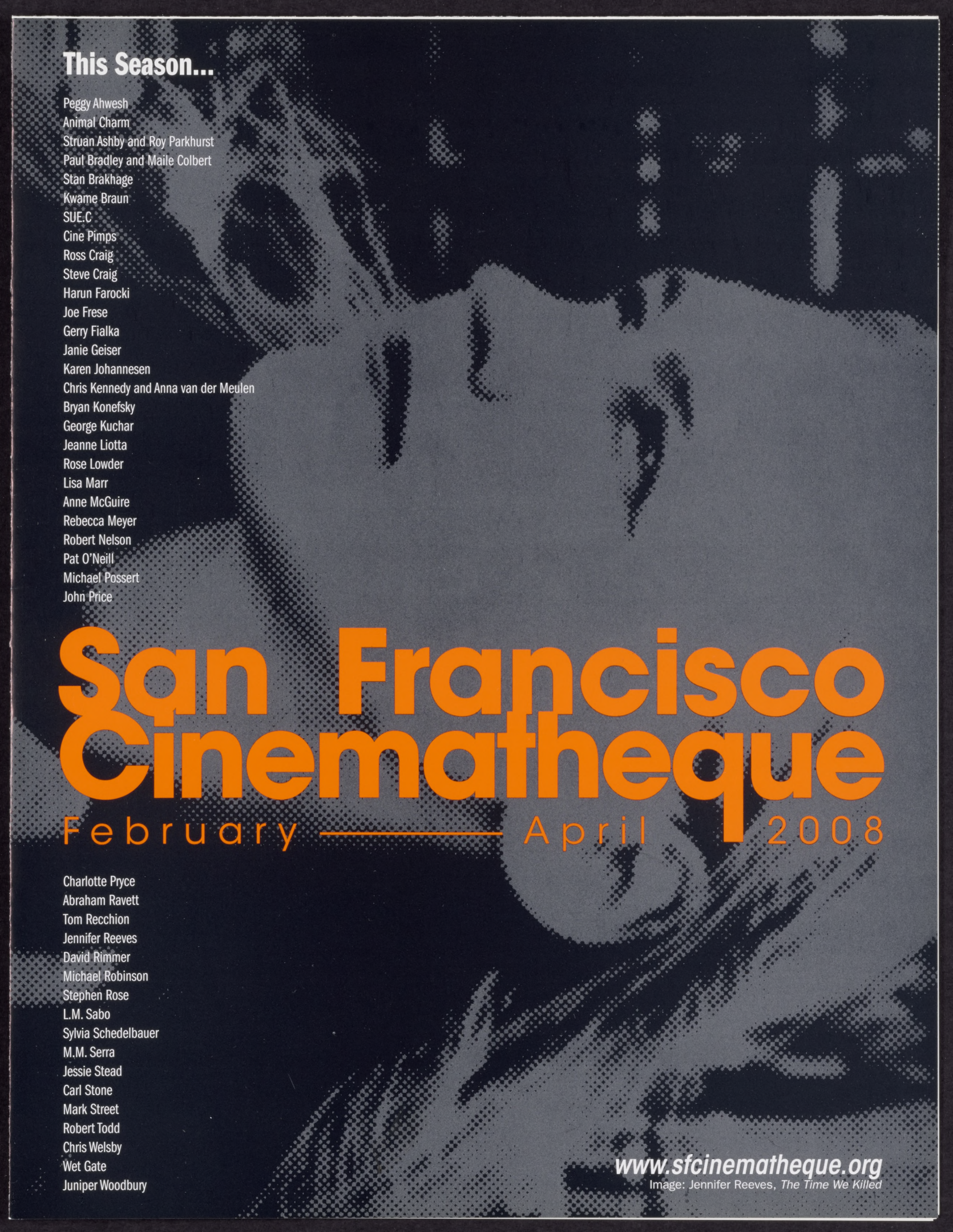

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Paul Bradley and Maile Colbert
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Ross Craig
Steve Craig
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Janie Geiser
Karen Johannesen
Chris Kennedy and Anna van der Meulen
Bryan Konefsky
George Kuchar
Jeanne Liotta
Rose Lowder
Lisa Marr
Anne McGuire
Rebecca Meyer
Robert Nelson
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Michael Possert
John Price

San Francisco Cinematheque

February — April 2008

Charlotte Pryce
Abraham Ravett
Tom Recchion
Jennifer Reeves
David Rimmer
Michael Robinson
Stephen Rose
L.M. Sabo
Sylvia Schedelbauer
M.M. Serra
Jessie Stead
Carl Stone
Mark Street
Robert Todd
Chris Welsby
Wet Gate
Juniper Woodbury

www.sfcinematheque.org

Image: Jennifer Reeves, *The Time We Killed*

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At A Glance

2008 February – April

SUN 2/10, 7 PM, YBCA
An Invention Without a Future: Greatest Hits of PXL THIS

THURS 2/14, 8 PM, ATA
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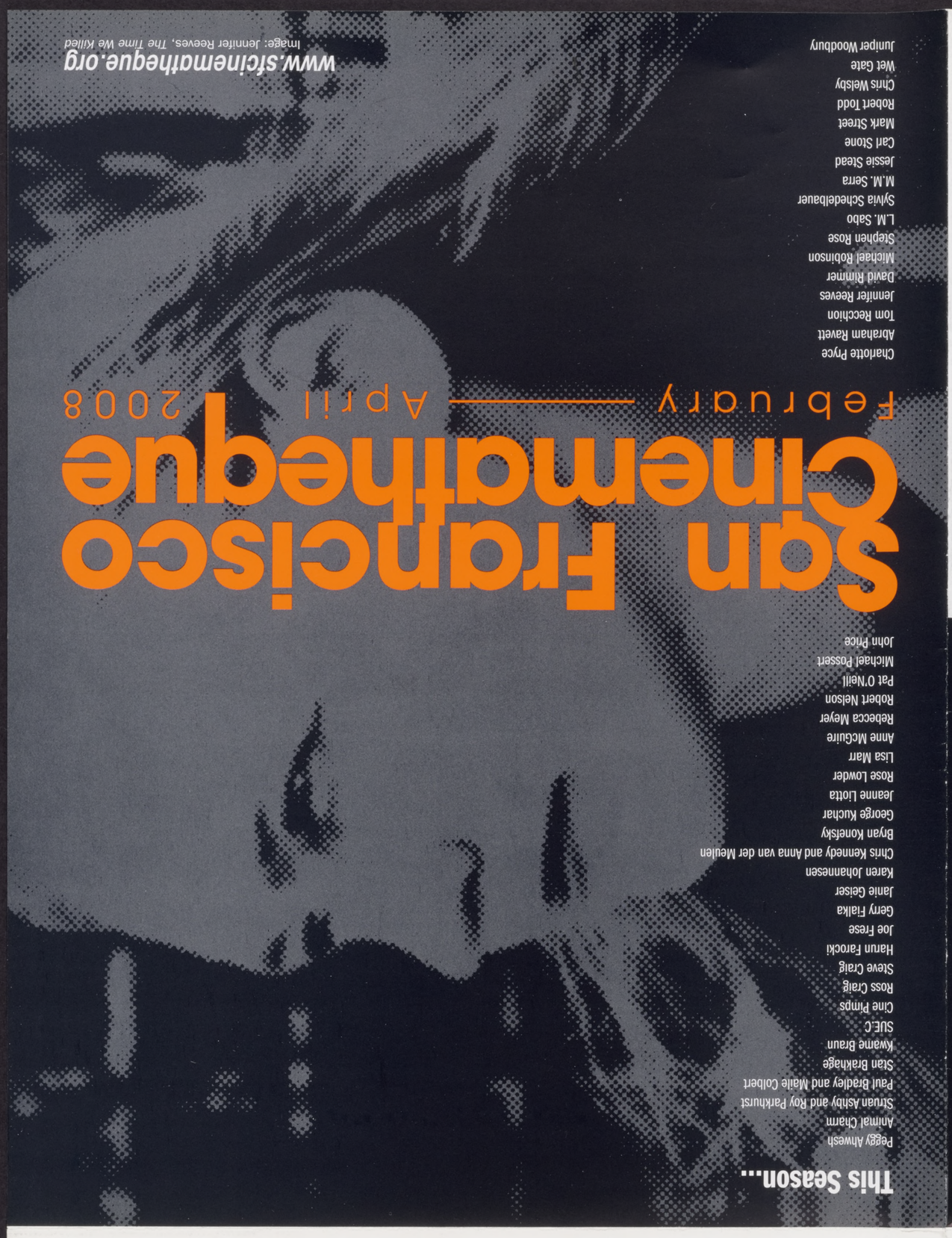

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San Francisco Cinematheque

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YBCA
Yerba Buena Center for the Arts
701 Mission Street (at Third) San Francisco CA
www.ybca.org

TICKETS at YBCA:
$10 General / $6 Members, Students, Seniors, Disabled
For advance tickets to YBCA shows, please call 415.978.ARTS

ATA
Artists' Television Access
992 Valencia Street (at Twenty-first) San Francisco CA
www.atasite.org

TICKETS at ATA: $6

2/10 Sunday @ 7 pm, YBCA
An Invention Without a Future: Greatest Hits of PXL THIS
PXL THIS Curator Gerry Fialka In Person

For seventeen years, the Venice CA-based PXL THIS Festival has celebrated the astounding persistence of the Fisher Price PXL-2000 camera, a plastic video camcorder that records sound and image directly onto audiocassettes. An invention without a future, the toy camera seemed dead on arrival, yet has proved itself a format that refuses to give up the ghost. Join us tonight to toast its astounding resilience as the inimitable fest-director Gerry Fialka leads us through highlights of his one of a kind video showcase, exploring the significance of this raw DIY moving image art-form with fourteen amusing PXL shorts from across the world, ranging in themes from the US involvement in Iraq as assayed by hand gestures in L.M. Sabo's ***Gestures***; an 8-year old's lesson from a bee's eye-view in ***About Flowers***; and an aesthetic exploration of horrific dreamscapes in Struan Ashby and Roy Parkhurst's ***Somnigraphic Traces of the Otherwise Undocumented Friedkin Institute for Sleep Disorder Research***, and much much more. The program begins early with an interactive workshop on the wonders of the amazing device; prepare to be astounded. (Steve Polta and Jennifer Blaylock)

1 2

2/14 Thursday @ 8 pm, ATA, $6
George Kuchar/Anne McGuire: Video Valentines
George Kuchar and Anne McGuire In Person

Tonight! Anne McGuire and George Kuchar, two twinkling pixels of video art goodness, team up for a Valentine's Day love fest, presenting a bountiful bouquet of voyeuristic melodrama, bemused tragicomedy, soap opera sentimentality and touching personal portraiture. Gorgeous George, the prowling, camcording everyman, presents new episodes of his continuous series of everyday video encounters, including ***The Legend of Creepy Hollow, VistaVisions, Centennial***–a new weather diary (or sorts)–and a sure-to-be-special "new work of the new year." The magnificent Ms. McGuire will present televisual meltdowns ***All Smiles and Sadness*** (featuring Kuchar) and ***I'm Crazy and You're Not Wrong***; her self-portrait-as-cyborg, ***When I Was a Monster***; the stalkeriffic, SF Marina-lensed ***Joe DiMaggio 1, 2, 3***; as well as ***Turntable*** and ***Wegman***. Bring a date and overdose on the sweetness! (Steve Polta)

3

2/17 Sunday @ 7:30 pm, YBCA
Jessie Stead/Robert Nelson: Inhale the Microcosm

First prize winner at the 2007 Ann Arbor Film Festival, Jessie Stead's "structuralist road movie" ***Foggy Mountains Breakdown More Than Non-Foggy Mountains*** explores the magical mundanity of byway wandering (as well as the pleasures and absurdities of cinematic structuralism) with an endlessly mutating parade of Super-8 travelogue, abstract direct animation, transient poetics, and version after version of the Flatt & Scruggs bluegrass classic. Described by Ed Halter as "a strange brew of visual semi-sequiturs and relentless editorial logic," *Foggy Mountains...* receives its West Coast premiere tonight alongside Robert Nelson's long-rumored and virtually unscreened 1997 masterpiece ***Hauling Toto Big*** (also an Ann Arbor honoree). Decades in the making, *Hauling...* is *Foggy...*'s perfect complement, colliding a sprawling and unruly reality–complete with crazed carnies and rundown ranch hands–with Nelson's own idiosyncratic brand of home-brew formalism. (Steve Polta)

4 5

2/24 Sunday @ 7:30 pm, YBCA
Distributed Memory: Live Music and Projected Images
presented in association with Montalvo Arts Center
Janie Geiser, Pat O'Neill, Tom Recchion, and Carl Stone In Person

Distributed Memory, originally presented at the Getty Center, features commissioned pieces supported in part by Montalvo Arts Center, pairs filmmakers and composers in the creation of collaborative real-time cinematic works from the recomposition of found and new materials. This evening is the second in a two-part series curated by Julie Lazar (the first will be presented at Montalvo Arts Center on February 8). In ***Rotary Wobble*** and ***Horizontal Boundaries***, Pat O'Neill's formalized contemplations of urban and natural environments are merged with electronic musician Carl Stone's live digital scores. Janie Geiser and Tom Recchion's fusion of live performance, re-photography and collage animation, ***Magnetic Sleep***, reinterprets the formal melodramatic traditions of Man Ray and Maya Deren. (Steve Polta)

3/2 Sunday @ 7:30 pm, YBCA
Close at Hand
curated by Chris Kennedy and Vanessa O'Neill, SFAI Film Salon
Chris Kennedy and Vanessa O'Neill In Person

These films harness the forces of nature by attending to rich details of landscape and encounter. John Price's ***View of the Falls from the Canadian Side*** and Rose Lowder's ***Roulement, rouerie, aubage*** discover a lyrical rhythm and form to the flow of rushing water. Chris Welsby's ***Drift*** and David Rimmer's ***Narrows Inlet*** trace markings along sea and shore through the veil of lifting fog. Charlotte Pryce's miniaturist cinema reveals mythic illuminations of insect life in ***Concerning Flight*** while John Price's ***gun/play*** captures oblique moments that transition between earth and sky. Robert Todd's intimate camera in ***Qualities of Stone*** and Rebecca Meyer's more distanced view in ***things we want to see*** both trace the passing of time through the etchings of place. (Chris Kennedy and Vanessa O'Neill)

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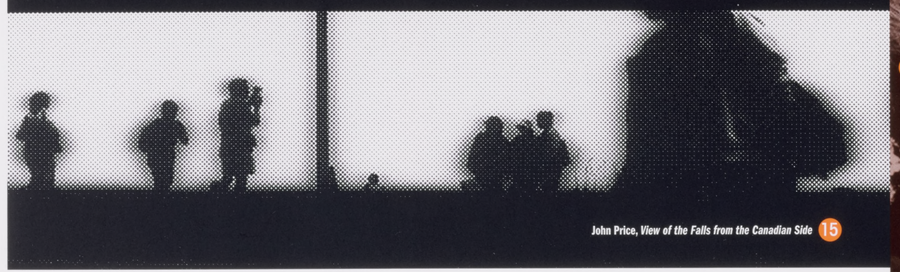


John Price, *View of the Falls from the Canadian Side* 15

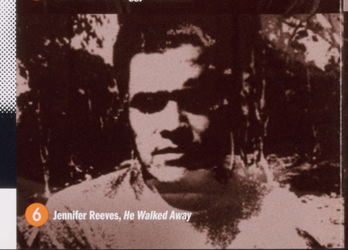
1 Joe Frese, *Fish*

2 Stephen Rose, *Souvenir*

3 George Kuchar

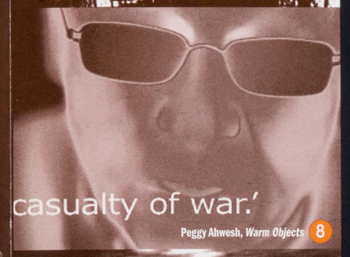
4 Robert Nelson, *Hauling Toto Big*

5 Jessie Stead, *Foggy Mountains Breakdown More Than Non-Foggy Mountains*



6 Jennifer Reeves, *He Walked Away*

Jennifer Reeves, *The Time We Killed* 7



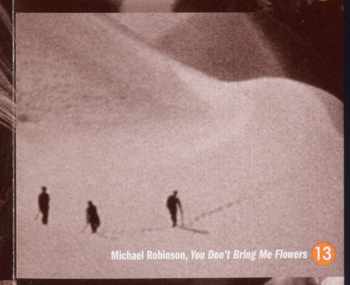
Peggy Ahwesh, *Warm Objects* 8

Sylvia Schedelbauer, *Remote Intimacy* 9

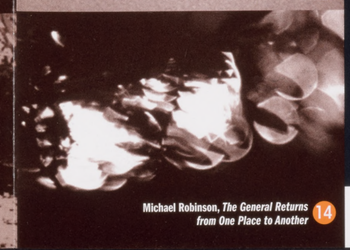
John Price, *gun/play* 10

John Price, *View of the Falls from the Canadian Side* 11

Kwame Braun, *passing girl: riverside-An Essay on Camera Work* 12



Michael Robinson, *You Don't Bring Me Flowers* 13



Michael Robinson, *The General Returns from One Place to Another* 14

Immersive Cinema, Spring 2008

Jennifer Reeves: Light Work

Funded by the National Endowment for the Arts and commencing this season, *Immersive Cinema* is a series of concentrated, multi-part artist residencies. Through Spring 2009, each season's chapter will survey the work of an active film/video artist, allowing him or her to creatively present new, previously viewed, and in-progress work in personally significant contexts. Cinematheque commences this series with *Jennifer Reeves: Light Work*. A veritable anomaly among contemporary filmmakers, comparable perhaps only to fellow genre bender Peggy Ahwesh, Reeves, a self-confessed "film production addict," fluidly, fearlessly and ravenously crosses formal and technological boundaries, creating elegant and edgy explorations in areas of abstract film, experimental narrative, personal documentary and performance based projection. Identified by Eirik Steinhof as "a necessary visionary in the line of Maya Deren and Stan Brakhage," Reeves' work, lushly tactile in its visual and aural intricacy, is nonetheless vitally contemporary, bringing a handmade intimacy to themes of memory, mental health and recovery, feminism and sexuality, landscape, wildlife, and politics. (Steve Polta)

3/15 Saturday @ 8:30 pm, ATA, $6
Light Work, program one Jennifer Reeves' Live Cinema Works
presented in association with ATA's Other Cinema
Jennifer Reeves In Person

Kicking off the *Light Works* retrospective, Jennifer Reeves' tonight presents some of her most recent projects–elaborate film experiences presented in richly colored and extensively hand-manipulated 16mm celluloid. Even as filmmakers' attentions turn towards the digital, the multi-screened and performative works on tonight's program–***Light Work Mood Disorder*** and ***He Walked Away***–eschew single strand/single screen presentation and expand on the artists' already accomplished work with abstract visuals and direct-film techniques, providing, in the words of Timothy Zwettler, "a big reminder of the fragile, forgotten materiality of film for a new generation of artists." Also screening: 1999's ***Darling International*** (co-directed by M.M. Serra), excerpts from in-progress multi-screen works and other surprises exclusive to the San Francisco engagement. (Steve Polta)

3/16 Sunday @ 7:30 pm, YBCA
Light Work, program two Jennifer Reeves: Argument for the Immediate Sensuous
presented in association with the MadCat Women's International Film Festival
Jennifer Reeves In Person

Light Works' second installment features Jennifer Reeves presenting a diverse selection of her short film and video works. ***We Are Going Home***, shot and hand-processed at Philip Hoffman's legendary Independent Imaging Retreat, is equal parts northern landscape film and somnambulist psychodrama. ***Light Work I***, the hyper-focus clarity of hi-definition video collides with the translucent viscosity of hand-painted emulsion. ***Chronic*** tells the tale of a dysfunctional Ohio teenager headed for disaster; as an exploration of sanity and survival, *Chronic* is precursor of sorts to Reeves' later *The Time We Killed*. Finally, daring to face down the anxiety of influence, this program will include Stan Brakhage's ***Stately Mansions Did Decree*** back to back with Reeves' scrappy 2001 homage/rebuttal ***Fear of Blushing***, a hand-painted film of irrepressible colors and corroded emulsion, and ***The Girl's Nervy***. (Steve Polta)

3/18 Tuesday @ 7:30 pm, YBCA
Light Work, program three Jennifer Reeves' *The Time We Killed*
presented in association with The Poetry Center, San Francisco State University
Jennifer Reeves In Person

Cinematheque concludes its whirlwind Reeves retrospective tonight with her 2004 feature, ***The Time We Killed***. Shot in striking high-con black and white, *The Time We Killed* is an immersively captivating, free-associative tale of an agoraphobic writer fearfully trapped in her Brooklyn apartment on 9/11. A collaboration with poet Lisa Jarnot, who appears on screen in nearly every frame (and whose poetry is featured), the film is a claustrophobic exploration of contemporary subjectivity and the relationship between internal and external reality, "a cinematic fugue of lost lovers, found memories and televised invasions." *The Time We Killed* will be preceded by one of Reeves' earliest films, ***Elations In Negative***. (Steve Polta)

6 7

4/6 Sunday @ 7:30 pm, YBCA
The Dream Reveals the Waking Day
Paul Bradley, Maile Colbert, and Sylvia Schedelbauer In Person

Six recent works which vacillate between radical introspection and cosmological wonder, each inverting interior and exterior worlds, finding intimacy in the cosmos, divinity in the details. Sylvia Schedelbauer's associative collage ***Remote Intimacy*** presents a detached personal history with the dreadful certainty of a dream. Mark Street's ***Alone, Apart*** meanders between filmic figure and ground, wresting strangeness from the everyday while Jeanne Liotta's ***Eclipse*** allows the lunar eclipse to shine through emulsified noise. Abraham Ravett's ***Tziporah*** and Karen Johannesen's ***Light Work*** each meditate on domestic details, hinting at the eternal within the everyday and Peggy Ahwesh's ***Warm Objects*** uses a heat-sensing camera to look (just) beyond the skin deep. Finally, traveling sound artists Paul Bradley and Maile Colbert present a cinematic translation of their multi-channel installation, ***Transit***, an environmental work exploring spaces between memory and emotion, between inhale and exhale. (Steve Polta)

8 9

4/10 Thursday @ 8 pm, ATA, $6
***Live Cinema: A contemporary Reader*—Book Release Party!**
presented by book editor Thomas Beard
Sue Costabile, Animal Charm and members of Wet Gate and Cine Pimps In Person

Tonight we celebrate the release of *Cinematograph Seven–Live Cinema: A Contemporary Reader*, edited by Thomas Beard, with a blowout event on the verge of raucous cinematic madness. Join us for the rhythmic analog anomalies of ***Refraction*** ("performative cinema with motion film and sound delivered by mechanical means"), presented by collective members of Wet Gate and Cine Pimps; the patchwork performance of Sue Costabile, aka SUE.C, which combines a crafty amalgam of photography, watercolor, hand-made paper, fabrics and drawing into a dark and moody textural milieu; and the convulsive vintage video-scape mash-ups of SoCal duo Animal Charm, as we commemorate this elated occasion. Come for the "live cinema" delirium and flip through the pages of our publication of honor. This fine volume, available tonight, includes documentation of Brian Frye in conversation with Guy Sherwin, Lia Gangitano on Luther Price's performance films, Ed Halter in conversation with Sandra Gibson and Luis Recoder, program notes by Bruce McClure with annotations by Tess Takahashi, and Mike Plante on Animal Charm, as well as other essays and ephemera from Cory Arcangel, Zoe Beloff, silt, and Ian White. (Jennifer Blaylock)

4/20 Sunday @ 7:30 pm, YBCA
Essays on Camera Work
Chris Kennedy and Kwame Braun In Person

Tonight's films divulge the buried undercurrents of institutional manipulation, emotional experience and the social politics imbedded within documentary images and image making. Kwame Braun's experimental video essay, ***passing girl: riverside–An Essay on Camera Work***, unfolds the complexities of emotion and politics entwined within a simple moment between a young girl and a man with a video camera. ***Memo to Pic Desk***, by Chris Kennedy and Anna van der Meulen, takes an idiosyncratic look at the theatricality of vintage news photography using typewritten materials from the archives of the Toronto Daily to disclose how moral codes, delinquency, and freewill are pulled into an altered coherence. Harun Farocki's ***Respite*** resurrects archival footage from 1941 that documents the life of inmates at the Dutch transit camp for Jews in Westerbork, Holland. Shot by an inmate of the camp at the command of an SS officer, the hidden politics of the images create a visual tension of conflicted interests. Farocki, in an ode to silent film, has inserted inter-titles with detailed descriptions of the images as well as his own ruminations on the psychologically complex footage. (Jennifer Blaylock)

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4/27 Sunday @ 7:30 pm, YBCA
Shine On: Films by Michael Robinson
Michael Robinson In Person

Since 2000, Michael Robinson has created a body of work exploring the poetics of loss and the dangers of mediated experience, a cinema of ambivalent melancholy and existential danger. ***The General Returns from One Place to Another*** pits a cynical Frank O'Hara monologue against an ominous vibrating landscape. ***And We All Shine On*** is a machine-eyed vision of a post-apocalyptic paradise. ***Light Is Waiting***, in which a *Full House* episode "devours itself from the inside out," excavates a hypnotic nightmare of a culture lost at sea. Frequently working with abjected imagery–forgotten television, mid-century magazines–and overly familiar pop songs, Robinson's work flirts with a resigned pessimism, yet dares to find hope in the very heart of despair. Also screening: ***Tidal, Victory Over the Sun, You Don't Bring Me Flowers, Chiquitita and the Soft Escape*** and ***All Through the Night***. (Steve Polta)

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